

BOSTON CONSERVATORY
OF MUSIC

1931-1932

*" Never so much as to-day
was music a need of the soul."*

D'ANNUNZIO.

CALENDAR FOR 1931-1932

First Session, September 14, 1931, through January 30, 1932

Second Session, February 1, 1932, through June 18, 1932

Summer Session

June 20, 1932, through September 10, 1932

The Conservatory is closed on July 4 and December 25

BOSTON CONSERVATORY
OF MUSIC

C A T A L O G
1931-1932

256 Huntington Avenue
BOSTON, MASSACHUSETTS



“Arte Magistra”

The Boston Conservatory of Music was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in Violin and Composition, and had received special personal commendation from Mendelssohn. After serving for many years as a professor at the Geneva Conservatory, he came to Boston in 1859 to become Director of the Boston Museum Orchestra and Supervisor of Music in the public schools. He was a composer of a wide range of chamber music, studies, and songs, being best known for his patriotic chorus, "To Thee, O Country," which was written for the Peace Jubilee in 1869.

With such a musician as its Director, the Conservatory immediately gained a standing among the leading music schools, drawing students from all parts of the country and attracting many European artists to its Faculty.

In February, 1920, the BOSTON CONSERVATORY OF MUSIC was reorganized by Agide Jacchia, internationally known as an opera and symphony conductor. He was graduated with honors from the Rossini Conservatory in Pesaro, where he studied Composition and Conducting as a favorite pupil of Mascagni, and immediately entered upon a brilliant career as conductor throughout Italy, followed in the past years by engagements as Musical Director of leading Opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the Boston Symphony Pop Concerts.

Maestro Jacchia's fullness of knowledge and wealth of experience have established the present artistic prestige of the BOSTON CONSERVATORY. The music schools of Europe are closely followed in the systems of instruction, and many of the Faculty are graduates of conservatories in Austria, France, Germany, Holland, Italy, or Russia. Thus utilizing the fruits of all Europe's musical heritage and offering courses planned in close adherence to the principles which have produced the world's great masters of music, the BOSTON CONSERVATORY OF MUSIC presents opportunities for students to obtain the most thorough and complete instruction for professional musical careers and an indirect contact with the spirit of all European musical influence. Their training is furthermore stimulated and enriched by the various cultural activities in the midst of which the Conservatory is located, being diagonally opposite Symphony Hall, next to the Repertory Theatre, and within two or three blocks of the Boston Opera House, the Museum of Fine Arts, and the Boston Public Library.



Agide Jacchia, Director

FACULTY

(In alphabetical order)

AGIDE JACCHIA, Director

EUGENE ADAM (*Trumpet and Trombone*) studied at the Nancy Conservatory, and later at the Paris Conservatory, from which he was graduated with first prize in both Trumpet and Trombone. He was a member of the orchestras at the Opera and Opera Comique in Paris. In 1919 he came to the United States as First Trombone with the Paris Conservatory Orchestra under Messager. Since then he has been a member of the Boston Symphony Orchestra.

ANNA M. BOTTERO (*Italian*) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

AMERICO CHAVES (*Pianoforte Department*) studied with Carl Stasny, a pupil and friend of Liszt and formerly Head of the Pianoforte Department of the Boston Conservatory, and with Isidor Philipp in Paris.

DANIEL EISLER (*Violin Department*) was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

ESTER FERRABINI (*Vocal Department*) studied Bel Canto with Mme. Tiberini in Florence, and made her début in opera in Milan in 1905. She first came to America with the Leoncavallo Opera Co., touring the United States. In 1907 she returned with the Milan Opera Co. for a two years' tour of the United States and Central America. For four years she was with the Montreal Opera Co. in Canada, and later with the Boston Opera Co. She has also appeared in concerts in various parts of the United States.

HENRI GIRARD (*Contrabass*) was graduated with first prize from the Paris Conservatory. He was First Contrabass in the "Concerts Monteux" and the Theatre des Champs Elysées. For the past ten years he has been a member of the Boston Symphony Orchestra.

ABDON LAUS (*Bassoon*) was graduated from the Paris Conservatory with first prize in 1910. After engagements with orchestras at the Champs Elysées Theatre, Opera, and Concert Sechiari, he came to America in 1918 with the French Military Band, and has since been the Solo Bassoon of the Boston Symphony Orchestra.

JOHN S. LEAVITT (*Clarinet and Saxophone*) has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

ARMANDO LEUCI (*Violin and Solfeggio*) studied with Charles M. Loeffler. He has made many appearances as soloist and has been the concertmaster of various orchestras. For four seasons he toured Canada and the United States as Violinist of the Baschi Trio.

CARL F. LUDWIG (*Percussion Instruments*) received his training from his father. He has been a member of the Boston Festival Orchestra and the Boston Municipal Band, and succeeded his father in the Percussion section of the Boston Symphony Orchestra.

ROBERT C. McKAY (*Oboe*) toured the United States with Sousa's Band for several seasons, and since coming to Boston has been Oboe and English Horn soloist of the Boston People's Symphony Orchestra.

ALFRED H. MEYER, A. B., Mus. B. (*Organ and Theoretical Department*) was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He has been Head of the Departments of Organ and Theory of the State College of Washington, Head of the Music Department of Wheaton College, and an assistant professor at Wellesley College. He is at present a concert reviewer for the "Boston Transcript" and organist of the First Baptist Church of Boston.

MARGARET MUNSTERBERG (*German*) obtained the A. B. and A. M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, his Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

GEORGE PENSHORN (*Flute*) has been a member of the Boston People's Symphony Orchestra and of other orchestras and ensembles, besides various musical activities which he has personally organized.

IRIDE PILLA (*Vocal Department and Dramatic Art*) was graduated with honor in the Vocal Soloists' Course from the Boston Conservatory of Music. She began her operatic career in Italy and was chosen by Vittadini to create the leading rôle of Consuelo in his latest opera, "Anima Allegra." In America, she has made appearances in opera, concert, and as soloist with the Cecilia Society of Boston, the Fitchburg Choral Society, the Boston People's Symphony Orchestra, and the Boston Symphony Pops Orchestra. She has also been dramatic coach for local operatic productions.

GIOVANNI POLESE (*Vocal Department*) was graduated with first prize from the Benedetto Marcello Conservatory in Venice and was engaged as leading Baritone in the principal theatres of Europe, singing French, German, and Italian rôles. He was brought to the United States by Oscar Hammerstein and was for three seasons with the Boston Opera Company (conducted by Mo. Jacchia) and for eight years with the Chicago Civic Opera Company.

FORREST POWERS (*Violoncello*) is the son of Mr. Clark Powers, a former Director of the Boston Conservatory of Music. For several years he has been a member of the Boston People's Symphony Orchestra, and has been connected with other orchestral and ensemble organizations.

CYRUS ULLIAN (*Pianoforte Department*) studied at the Boston Conservatory of Music and with Arthur Schnabel in Berlin. He made his Boston début in Jordan Hall in January, 1924, and has since given concerts in New York, Philadelphia, and all through the New England States.

CORNELIS VAN DEN BERG (*Horn*) was graduated from the Royal Conservatory at the Hague. For one year he was first Horn in the principal orchestra of Dortmund, and then in the Residentia Orchestra in The Hague, playing under the most eminent conductors, notably Strauss and Pierné, from both of whom he received special commendation. Since 1919 he has been a member of the Boston Symphony Orchestra.

WILHELMINA VAN DEN BERG (*Harp*) studied Harp at The Hague Conservatory and the Royal Conservatory in Brussels, where she won first prize with special honors. She has made numerous appearances as soloist in Europe and America, and has played with the Residentia Orchestra at The Hague and with the Boston Symphony Orchestra.

GEORGE C. VIEH (*Pianoforte Department*) was graduated with Highest Honors from the Vienna Conservatory. He has had charge of the Pianoforte Departments in many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

ARTURO VITA (*Vocal Department*) studied at the University and at the Conservatory of Music in Naples. He gained immediate success in the operatic field, appearing in all the principal cities of Italy, and was selected by Alfano for the first performance of his "Resurrezione" at Novara. His career was suddenly interrupted by the World War, after which he devoted himself to teaching in Milan and soon acquired an international reputation. He was engaged by the Boston Conservatory of Music in September, 1925.

COURSES OF STUDY

CONDUCTING

ORCHESTRA CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

CHORUS CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

DEPARTMENT OF MUSICAL THEORY

RUDIMENTS OF MUSIC and HARMONY

First Year

The tonal system, natural and tempered; whole and half tones.

Notation: notes and rests; signs and abbreviations; the seven clefs.

Scales: major, minor, chromatic, whole-tone, special scales. Intervals and their inversions; triads, their positions and inversions.

Rhythm: accent and metre; signatures.

Tempo and tempo indications.

Dynamics and marks of expression. Embellishments.

Elementary acoustics.

Rules of part-writing. Connection of triads.

Harmonic progressions; cadences and sequences; chords of the sixth and of the sixth and fourth. The dominant seventh chord and its inversions.

Simple modulation.

Figured basses and transpositions.

Keyboard work: selections from the harmonic material.

Second Year

Part-writing; rule of the octave.

Secondary sevenths; chords of the ninth and their derivatives; suspensions and auxiliary notes; modulation.

Figured and unfigured basses and melodies.

Keyboard work: elementary modulation; simple exercises in playing from a figured bass.

Third Year

Part-writing with chromatic concords and discords; diatonic and chromatic alterations; enharmonic modulation.

Basses and melodies; exercises in vocal and instrumental styles.

Keyboard work: advanced modulation.

HARMONIC and FORMAL ANALYSIS

The completion of the Second Year of Harmony is prerequisite for admission to this course.

Analysis of Bach chorals.

The harmony of the classic composers.

Phrasing: figure, motive, phrase, period.

Lied-forms, including prelude and étude; dance forms and the suite; marches.

Variation forms.

The extended forms: the rondo, sonata, overture, symphony, concerto, symphonic poem.

Contrapuntal forms.

COUNTERPOINT and FUGUE

The completion of the courses in Harmony and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Two, three, and four-part counterpoint in all species.

Imitation; choral preludes.

Small compositions on given themes.

Grade II

Canon; double counterpoint; fugues in two, three, and four parts.

COMPOSITION and ORCHESTRATION

The completion of the courses in Solfeggio and Counterpoint is prerequisite for admission to this course.

Grade I

Small forms of composition. Canon and fugue in modern polyphony.

Grade II

Chamber music; concerto; sonata; symphony.
Orchestration.

Complementary requirements for Graduation on page 32.

SOLFEGGIO (Rhythmical Articulation and Ear-Training)

This course is required of all REGULAR students.

First Year

Bona Method: Parts I and II in Violin and Bass Clefs, in indicated tempi.
Boston Conservatory of Music Ear-training Exercises (Book I, Part I).
Elementary Rhythmical Dictation.

Second Year

Bona Method: Part III in Violin Bass, Tenor, and Contralto Clefs, in slow tempo.
Boston Conservatory of Music Ear-training Exercises (Book I, Part II).
Rhythmical Dictation in simple tempi; Elementary Melodic Dictation.

Third Year

Bona Method in all seven clefs in indicated tempi.
Sight Reading.
Boston Conservatory of Music Ear-training Exercises completed.
Rhythmical and Melodic Dictation in all tempi.

VOCAL DEPARTMENT

Grade I

The fundamentals of singing; Breathing; Diction.
Boston Conservatory of Music 36 Vocalises compulsory for all students.
Panofka: A B C. Vaccai. Marzo (Book 1).

Grade II

Boston Conservatory of Music 36 Vocalises continued.
Advanced vocalises by Marzo.
Easy songs in the original language or in English.

Grade III

Studies for velocity, trill, and embellishment by Bordogni.
Special attention to the study of recitative.
Old and modern classic songs.

Grade IV

Coaching: Classic Songs; Oratorios; Operas of the old and modern repertoire.

A candidate for Graduation must sing at the Diploma Examination: Four arias in the original languages: English, French, German, and Italian.

Complementary requirements for Graduation on page 32.

PIANOFORTE DEPARTMENT

REGULAR students are required to do assigned accompanying for students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing.
Schmitt: Preparatory Exercises. Beyer: Elementary Book.
Whitemore: 100 Best Short Classics.

Grade II

All major and minor scales and arpeggios in slow tempo.
Stasny: Finger Training. Hanon: The Virtuoso Pianist.
Koehler: Op. 50.
Sonatinas by Clementi; Kuhlau.
Pieces by Mozart; Beethoven; modern composers.

Intermediate Course

Grade III

Scales and arpeggios in parallel and contrary motion.
Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Op. 636. Berens: Op. 61.
Hasert: Op. 50.
Easy Sonatas by Haydn; Mozart; Beethoven.
Bach: Two-part Inventions.
Classical and modern pieces.
Sight Reading.
Memorizing of one piece studied in Grade II and one of Grade III.

Grade IV

Scales in thirds and sixths; scales and arpeggios in double octaves.
Philipp: Exercises de Tenues.
Kullak: Octave School (Books I and II). Czerny: Op. 229 and Op. 740. Cramer-Bulow: Selected Studies. Köhler: Op. 128 (optional).
Bach: Three-part Inventions, Suites.
Sonatas and Rondos by Haydn; Mozart; Beethoven.
Easy Preludes and Nocturnes by Chopin.
Pieces by modern composers.
Four-hand pieces.
Sight Reading.
Memorizing of two pieces studied in Grade III and two of Grade IV.

Advanced Course

Grade V

Scales in double thirds and double sixths. Arpeggios of triads and seventh chords in all positions.
Tausig: Daily Exercises (Book I.) Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum.
Kessler-Bussmeyer: Op. 20 (optional).
Chopin: Studies. Bach Suites, Partitas.
One composition from each of the following groups: (1) Early Classics; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Contemporary Composers.
A Concerto.
Memorizing of four of the above compositions.

Grade VI

All scales and arpeggios in rapid tempo.

Tausig: Daily Exercises (Books II and III).

Six Preludes and Fugues from Books I and II of The Well-Tempered Clavichord, and a more extensive composition by Bach.

Studies by Chopin; Paganini-Schumann; Liszt.

A Ballade, a Scherzo, and a Dance by Chopin; a Rhapsody by Liszt; a composition by a contemporary composer; a Concerto.

A Candidate for Graduation must play at the Diploma Examination:

Eight compositions from memory, selected from a complete repertoire to be presented for approval one month previous to the examination.

One composition prepared in two hours.

One composition *a prima vista*.

Complementary requirements for Graduation on page 32.

STEINWAY PIANOFORTE

ORGAN

This course is open to students who have completed Grade II of Pianoforte.

Grade I

The elements of registration.

Organ touch, manual and pedal.

Barnes: Organ School. First part of Nilson: Pedal Studies and of Carl: Masterstudies for Organ.

Faulkes: Idylle in D flat and other small pieces.

Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

Grade II

Nilson: Pedal Studies and Carl: Masterstudies completed.

Koch: Book of Scales (first five exercises in each key).

Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8);

Little Fugue in G minor; Prelude and Fugue in C major.

Mendelssohn: Sonatas Nos. 2 and 6.

Rheinberger: Sonata No. 4.

Franck: Andantino in G minor; Cantabile. Similar pieces.

Grade III

Koch: Book of Scales (completed).

Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.

Boëllman: Suite Gothique. Borowsky: Sonata No. 1.

Sonatas by Guilman; Mendelssohn; Rheinberger.

Grade IV

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.

Sonatas and Symphonies by Widor; Vierne; Maquaire; Barnes.

Franck: Chorales. Bossi: Concerto Op. 100.

A Candidate for Graduation must play at the Diploma Examination:

A Prelude and Fugue by Bach.

A composition of the Modern French School.

One of the symphonies and another composition selected from the outline of Grade IV.

A composition *a prima vista*.

Complementary requirements for Graduation on page 33.

HARP

Grade I

Bochsa: Exercises and Studies.

Snoer: Method (First Part). Scales.

Hasselmans; Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.

Naderman: Sonatinas.

Godefroid: Fantaisie.

Oberthür: Serenade.

Hasselmans: Berceuse.

Grade III

Studies by Bochsa; Naderman.

Parish-Alvars: Divertissement.

Godefroid: Mélancolie.

Grade IV

Studies by Schuecker; Heller-Hasselmans; Bochsá.
Oberthür: Impromptu; Meditation.
Zabel: Elegie Fantastique.

Grade V

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for Graduation on page 33.

FLUTE and PICCOLO

Grade I

Tone production: sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade III

Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman.
Solos by Demersseman-Lindpainter; Tulou.
Concertos by Mozart.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.
Study of Orchestral Works.

Complementary requirements for Graduation on page 33.

OBOE and ENGLISH HORN

Grade I

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade IV

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for Graduation on page 33.

CLARINET and BASS CLARINET

Grade I

Tone production. Breathing. Transposition.
Klosé: Method (Vol. I).
Langenus: Method (Vol. I).
Pares: Scale Studies.

Grade II

Klosé: Method (Vol. II).
Langenus: Method (Vol. II).
Rose: 40 Etudes. Kroepsch: Etudes (Book I).
Gade: Fantasie Pieces.
Wagner: Clarinet Concert Album (in part).
Pieces by German, Schumann.

Grade III

Cavallini: Caprices. Aumont: 30 Studies.
Etudes by Baillot; Kroepsch (Books II and III).
David: Theme and Variations.
Saint-Saëns: Sonata.
Wagner: Clarinet Concert Album (completed).

Grade IV

Langenus: Method (Vol. III); Modern Clarinet Playing.
Sonatas by Boisdoffre: Gouvy; Hill.
Weber: Concertos (No. 1 and No. 2); Duo.
Spohr: Concertos (No. 1 and No. 2).
Mozart: Concerto; Quintet.

Grade V

Jean Jean: Modern Etudes.
Spohr: Concerto (No. 3).
Widor: Introduction and Rondo.
Brahms: Sonatas (No. 1 and No. 2); Quintet.
Debussy: Rhapsodie. Gilhaud: Concertino.
Mason: Sonata.

Complementary requirements for Graduation on page 33.

BASSOON

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts).
Scales and arpeggios.
Pares: Technical Exercises.
Reed Making.

Grade II

Laus: Method (Third Part); 50 exercises.
Methods by Jancourt; Bourdeau. Blume (Book 1).
Weber: Romanza Appassionata. Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations.
Concertos by Busser; David. Bourdeau: Second Solo.
Mozart: Larghetto. Vobaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde.
Bourgault-Ducoudray; Solo. Mozart: Concerto.
René: Solo de Concert. Hassler: Concerto in C minor.
Cols: Concertstück.

Complementary requirements for Graduation on page 33.

SAXOPHONE

Grade I

Tone production. Breathing. Transposition.
Vereecken: Foundation to Saxophone Playing (in part).
Pares: Scale Studies. Mayeur: Method (Vol. I).
Saxophone Concert Album.
Fox: Album (Vol. I and Vol. II).

Grade II

Vereecken: Foundation to Saxophone Playing (completed).
Mayeur: Method (Vol. II).
Gattis-Iasilli: 35 Melodious Studies.
Wagner: Saxophonist's Solo Repertoire.
Solos by Smith; Vereecken; DeVille.

Grade III

Bassi-Iasilli: 27 Virtuoso Studies.
Traxler: Virtuoso Studies. Weidolt: Etudes.
Vereecken: Saxophone Virtuoso.
Solos by Gwiewich; Vereecken.

HORN

Grade I

Franz: Grand Theoretical and Practical School for Horn.
Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part).
120 Melodic Pieces for Interpretation, preparatory to solo playing.

Grade III

Etudes by Prée; Belloli.

Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.

Brahms: Trio. Beethoven: Sonata.

Concertos by Mozart; Weber; R. Strauss; Saint-Saëns.

Solos from orchestral works are studied in Grades III and IV.

Transposition is taught in every grade.

Complementary requirements for Graduation on page 33.

TRUMPET

Grade I

Tone production. Method of breathing.

Structural Studies and Scales.

Arban: Method (First Section).

Grade II

All forms of single tonguing. Chromatic scales and studies.

Extending compass. Slurring and simple phrasing.

Arpeggios.

Arban: Intermediate Studies. World: Method (Vol. I).

Grade III

Double and triple tonguing. Advanced Phrasing.

Studies by Clark; Smith; Gatti.

World: Method (Vol. II).

Solos by Hartmann; Hoch.

Grade IV

Completing Compass. Style and Expression. Endurance.

Clarke: Characteristic Studies. Arban: Artistic Studies

and Solos. St. Jacome: Advanced Studies. World: Method (Vol. III).

Solos, Trios, and Quartets preparing for solo and orchestral playing.

Complementary requirements for Graduation on page 33.

TROMBONE

Grade I

Sustained sounds and scales.

Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodimir; Dieppo.

Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn (transcriptions by Paul Delisse).

Grade IV

Selected Solos.

Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer. Beethoven: Grand Aria Symphonique.

Complementary requirements for Graduation on page 33.

PERCUSSION

Grade I

Snare-Drum. Practice of roll and different strokes.

Bass-Drum. Bower: Imperial Method.

Overtures and orchestral studies.

Grade II

Bells and Xylophone.

Leedy: American Method for Bells.

Studies and Solos.

Grade III

Timpani.

Methods by Seitz; Pfundt-Schmidt.

VIOLIN

Elementary Course

Grade I

Auer: Graded Course of Violin Playing (Books I and II).
Laoureux: Practical Method (Book I).
Sitt: Studies (Book I).
C, G, D, A, F, and B flat major scales in the first position.
Kayser: Etudes (Part I).
Solos in the first position.

Grade II

All major and minor scales in the first position.
Sitt: Studies (Books II and III).
Laoureux: Practical Method (Book II).
Schradielck: School of Violin Technics (Book I, through the first position).
Student Concertos by Reading; Portnoff; Seitz; Accolay.

Intermediate Course

Grade III

All major and minor scales in 3 octaves (slow tempo).
Schradielck: School of Violin Technics (completed).
Laoureux: Practical Method (Book II supplement).
Sevcik: Op. 8 and Op. 9.
Viotti: Concerto No. 22.
Solo pieces.

Grade IV

All major and minor scales in 3 octaves (rapid tempo).
Kreutzer: Etudes. Exercises by Sevcik.
Korgueff: Double-Stop Exercises.
Laoureux: Practical Method (Book IV).
Concertos by Viotti; Rode; de Beriot.
Solo pieces.

Advanced Course

Grade V

All major scales in thirds, sixths, and octaves.
Etudes by Kreutzer (completed); Fiorillo; Rovelli.
Rode: Caprices.
Concertos by Bach; Mozart; Spohr; Molique (A minor).
Solo pieces.

Grade VI

Dont: Etudes. Schradieck: 25 Studies.
Campagnoli: 7 Divertissements.
Sonatas by Bach. Concertos by Spohr; Vieuxtemps
(Nos. 1, 2, 3, 4, 5); Wieniawski (D minor); Mendelssohn;
Bruch (G minor and D minor); Dvorak.
Solos of Concert Grade.

Additional requirements for a Diploma as a Violin Soloist:
Paganini: Caprices. Studies by Ernst; St. Lubin; Koteck.
All Sonatas by Bach and Reger. Concertos by Paganini;
Beethoven; Saint-Saëns; Ernst; Prokofieff.
Lalo: Symphonie Espagnole.
Solos of Concert Grade.

A Candidate for Graduation as an Instructor must play at the Diploma Examination:

One of the Concertos listed in the Advanced Course.
Two movements (one slow and one fast) from one of the
Violin Sonatas by Bach.
A composition *a prima vista*.

A candidate for Graduation as a Soloist must play in addition:

A Concerto; a Prelude and Fugue by Bach or Reger.
A piece for Violin solo without accompaniment.
Two selected solos, one in slow tempo, the other in quick tempo.

Complementary requirements for Graduation on page 33.

For **Clark Powers Violin Prize**, see page 30.

VIOLA

Grade I

Position; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions from the works of
Campagnoli; Mazas; Corelli; Kreutzer.

Grade III

Studies in all positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli: 41 Caprices.
Kreuz : Op. 5.
Solos from Orchestral works.

Grade V

Kreutzer: 40 Studies.
Kreuz : 10 Petits Morceaux, Op. 122.
Vieuxtemps: Elegie, Op. 30.

Complementary requirements for Graduation on page 33.

VOLONCELLO

Grade I

Werner : Violoncello School ; Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: Op. 11. Dotzauer: Op. 54.
Easy Solos.

Grade III

Grützacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op 120 and 158.
Sorvais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saëns.

Grade V

Boëllmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins;
Grieg; Strauss; Beethoven; Saint-Saëns.
Concertos by Dvorak; Volkmann; Schumann.

A Candidate for Graduation must play at the Diploma Examination;

One Concerto.

One Sonata.

One composition *a prima vista*.

Complementary requirements for Graduation on page 33.

CONTRABASS

Grade I

Tone production and bowing on the open strings.

Progressive studies. Finger exercises.

Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.

Scales and Broken Triads within the fifth position.

Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).

Scales and Broken Triads within three octaves.

Double-Stops.

Studies by Simandl; Schwabe; Wolf; Gregora.

Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann;

Moser; Demeir; Geissel; Weissenborn; Buschman.

Grade IV

Scales and Broken Triads in all positions.

Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.

Pieces by Laska; Bach; Schumann; Bottesini;

Goltermann; Mendelssohn; Handel; Aubrecht; Trautach.

Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double Stops of all kinds; Harmonics.

Studies by Simandl; Kreutzer; Hause.

Pieces by Bottesini; Laska; Beethoven; Mozart; Weber;

Schubert; Hegner; Hause.

Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for Graduation on page 33.

CLASSES

RUDIMENTS OF MUSIC and HARMONY HARMONIC AND FORMAL ANALYSIS

These subjects may be taken by either class or private instruction. The curricula are contained in the outlines on pages 8 and 9.

SOLFEGGIO (Rhythmical Articulation and Ear-Training)

This subject may be taken by either class or private instruction. The curriculum is contained in the outline of page 10.

ENSEMBLE FOR STRINGED INSTRUMENTS

This class is compulsory for *Regular* students of the Intermediate and Advanced courses in Violin, Viola, Violoncello, and Contrabass, at the request of the Director.

ORCHESTRAL TRAINING

Free for all Conservatory students and compulsory for *Regular* students, at the request of the Director.

CHORAL TRAINING

This class is compulsory for all *Regular* students of the Conservatory; the attendance requirement for students in the various courses is decided by the Director. There is *no charge* for tuition.

MUSICAL TERMINOLOGY and MUSICOGRAPHY

This course is *free* for all students of the Conservatory and is compulsory for *Regular* students.

HISTORY OF MUSIC

The development of music ; its forms and phases ; the lives and characteristics of the most important composers.

This course is compulsory for all REGULAR students.

DRAMATIC ART and STAGE DEPARTMENT

First Year

Stage presence and Deportment. English Orthoepy.
Art of Gesture.
Make-Up.

Second Year

Study of rôles and stage technique.

Third Year

History, Art, and Practice of the Theatre.
Stage Direction of plays.

The completion of the First Year of this course is compulsory for all REGULAR students.

GRAND OPERA

This class in the dramatic study of Grand Opera is compulsory for the students enrolled in the Soloists' Course of the Vocal Department ; other students are admitted only upon the approval of the instructor.

DEPARTMENT OF LANGUAGES

Authoritative orthoepy and interpretation of Classic Songs and Opera Librettos in French, German, or Italian. Thorough grammatical study, if desired.

REGULATIONS

All students are required to observe the Regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

ADMISSION

The BOSTON CONSERVATORY OF MUSIC opens its school year on the second Monday of September, with two regular Sessions of twenty weeks each, followed by a Summer Session of twelve weeks. A student may enroll for private lessons at any time, if there are vacancies; in class subjects enrollments are accepted only for an entire Session. Students who have had any previous instruction in a musical subject are examined informally upon entrance for classification as to Grade in that subject; any one who has taken all the prescribed work in a complementary subject may receive full credit by passing the final examination, as provided in the Examination Regulations.

The enrollment being limited, the Conservatory reserves the right to decline admission to applicants for private lessons or classes who do not appear to be qualified and to discontinue students for irregular attendance or unsatisfactory progress.

A Registration Fee of \$2.00 is charged to all entering students.

INSTRUCTION

Instruction in Composition, Voice, and all Instrumental Courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In other subjects both private and class instruction is offered. Supplementary instruction is given *free of charge* by classes in Choral and Orchestral Training, and Musical Terminology and Musicography.

REGULAR and SPECIAL STUDENTS

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take two lessons per week in his principal subject and all the complementary requirements of his course, in proper sequence. (See page 34.) He is required to keep a complete and

accurate weekly record of his Principal Subject in the "Lesson Book" issued by the Conservatory. No change in the course of a *Regular* student during the school year may be made without the approval of the Director, upon a written request. The Director may require the attendance of all *Regular* students in any *free* supplementary course and their participation in any rehearsal, recital, or public performance given by the Conservatory.

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons or twenty weeks of class instruction.

SUMMER SESSION

The Summer Session offers an opportunity for students to continue their studies uninterruptedly through the year; it also provides for those who wish to obtain instruction during the summer months only.

EVENING INSTRUCTION

Evening lessons are obtainable throughout the entire year.

TUITION

For convenience in payment, the two Sessions of twenty weeks are subdivided (for private lessons) into four terms of ten weeks each. All tuition charges must be paid in advance before the first lesson appointment of the term. Students who enter during a term must pay for the unexpired balance and the entire following term. Class instruction must be paid in advance by the Session of twenty weeks. (Tuition rates on page 35.)

A lesson missed is charged to the student but will be made up by the instructor, by one extra appointment only, not later than the end of the following term, *provided that a satisfactory excuse has been received in the Office twenty-four hours previous to the lesson time.* In case of prolonged absence, due to illness or other unpreventable event, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the school year.

Students are required to make up lessons missed by an instructor's absence, if notified in advance, or to accept a substitute instructor.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session to *Regular* students for the purpose of classifying them in all their subjects; *Special* students are examined only in theoretical subjects. No one is eligible for *free* examination in any subject in which he has not been enrolled for the entire previous session.

Examinations are given to students who complete theoretical subjects during the Summer Session upon the recommendation of their respective instructors.

Semestral Examinations are given primarily for those who through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

Students who are in arrears in their tuition payments are not admitted to examinations.

Special students enrolled for private instruction in Vocal or Instrumental courses, are, upon request, given informal examinations by their respective instructors.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional upon his satisfactory completion of all the complementary requirements of his course. (See pages 32, 33.) The Diploma fee will be refunded, if the student fails to pass any of the examinations.

A Diploma "With Honor" is awarded to a student who obtains a mark of 100% for the examination in his principal subject and a minimum of 80% in all required complementary subjects.

Certificates are awarded to all students for the completion of the courses in Solfeggio, Harmony, Counterpoint and Fugue, Musical Terminology, the History of Music, and Dramatic Art. A Certificate fee of three dollars must be paid one week prior to the examination ; it will be refunded to a student who fails to pass the examination.

Any one may take a Diploma or a Certificate Examination in a subject not studied at the Conservatory, by filing an application, as provided above, and paying a fee of ten dollars for each examination. This fee will not be refunded under any circumstances.

SCHOLARSHIPS

Scholarships for free instruction are awarded to *Regular* students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses provided that they are availing themselves to the full measure of their advantages. It is assumed that students who accept scholarship assistance will complete their courses at the Conservatory. No scholarships are awarded to entering students.

CLARK POWERS VIOLIN PRIZE

Mr. Clark Powers, the renowned violin maker, a former Director of the Conservatory, offers one of his celebrated "Equipoise" violins annually as a prize for students in the Violin Department. The award is determined by a contest held in the spring, presided over by a committee of impartial judges. The violin, made on the "Equipoise" principle, which has been acclaimed "the acme of scientific art in violin-making," is of specially selected wood and valued at \$500.

PRIVILEGES

During the regular school year, Recitals and Performances are given by students of the various departments, and by members of the Faculty; free admission tickets are provided for Conservatory students, their relatives and friends.

Students also have many opportunities to attend Concerts and Recitals of local and visiting artists, for which free passes or special "Students' Tickets" are issued to the Conservatory.

Students may consult the reference books on musical subjects and works for Voice, Pianoforte, and Orchestral Instruments in the Conservatory Library; they also have the right of drawing books from the Boston Public Library.

The Boston Conservatory of Music publications and other vocal and instrumental music, note-books and other supplies are kept on sale for the convenience of instructors and students.

Students under twenty-one years of age, living in Massachusetts, may secure at the railroad stations applications for "Pupils' Tickets," which, when signed by the Director of the Conservatory, entitle the holder to special commuting rates.

RESIDENCE

The BOSTON CONSERVATORY OF MUSIC desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

The Conservatory recommends the following dormitories for girls, located within walking distance from the school, where board and room are obtainable at approximately the rates listed; reservations should be made in advance by communicating directly with the respective hostesses:

- (1) The Franklin Square House (endowed), 11 East Newton Street, \$8.50 per week.
- (2) The Students' House, 96 The Fenway, \$18.00 per week.
- (3) The Stuart Club, 102 The Fenway, \$25.00 per week.

The Registrar also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from about \$5.00 to \$8.00. The Office will gladly give personal assistance to students, on their arrival, in selecting such accommodations. The Conservatory does not approve of girls' living in unchaperoned apartments.

COMPLEMENTARY REQUIREMENTS FOR GRADUATION

(In this outline the completion of a complementary subject is meant, unless otherwise indicated.)

COMPOSITION	VOCAL INSTRUCTION	VOCAL SOLOIST	PIANOFORTE INSTRUCTOR	PIANOFORTE SOLOIST
Solfeggio	Solfeggio	Solfeggio	Solfeggio	Solfeggio
Harmony	Harmony	Harmony, 1 yr.	Harmony	Harmony
Harmonic and Formal Analysis	Pianoforte, Gr. IV	Pianoforte, Gr. III	Harmonic and Formal Analysis	Harmonic and Formal Analysis
Counterpoint and Fugue	Terminology and Musicography	Terminology and Musicography	Terminology and Musicography	Counterpoint, Gr. I
Pianoforte, Gr. IV	History of Music	History of Music	History of Music	Orchestration, 1 yr.
Organ, Gr. II	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	Terminology and Musicography
Violin or Violoncello, Gr. II	French, 1 yr.	Opera Class, 1 yr.		History of Music
Terminology and Musicography	German, 1 yr.	French, 1 yr.		Dramatic Art, 1 yr.
History of Music	Italian, 1 yr.	German, 1 yr.		
Dramatic Art, 1 yr.		Italian, 1 yr.		

* REGULAR students are required to attend the Choral Class, the Orchestral Training Class, and the Ensemble for Stringed Instruments for whatever number of years the Director considers necessary.

ORGAN	HARP	WIND INSTRUMENTS	STRINGED INSTRUMENTS
Solfeggio	Solfeggio	Solfeggio	Solfeggio
Harmony	Harmony	Harmony	Harmony
Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis
Counterpoint and Fugue	Pianoforte, Gr. IV	Pianoforte, Gr. III	Pianoforte, Gr. III
Pianoforte, Gr. III	Terminology and Musicography	Terminology and Musicography	Terminology and Musicography
Terminology and Musicography	History of Music	History of Music	History of Music
History of Music	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.
Dramatic Art, 1 yr.			

REGULAR Students are required to attend the Choral Class, the Orchestral Training Class, and the Ensemble for Stringed Instruments for whatever number of years the Director considers necessary.

(For Sequence of Complementary Subjects see next page.)

The first year's course for a *Regular* student includes as a minimum requirement—in addition to two lessons per week in his Principal Subject—the following complementary subjects: Rudiments of Music and Harmony, Solfeggio, Pianoforte (one lesson per week). These subjects are continued in following years until the completion of the requirement as specified in the outline of his course (see page 32 or 33). The other complementary subjects may be taken in whatever year the student elects, though it is recommended that Musical Terminology and Dramatic Art be taken in the first year.

TUITION RATES

The tuition rates vary with the instructors and grades in the different subjects. Private lessons are one-half hour unless otherwise specified; classes meet once or twice a week according to the subject.

PRIVATE LESSONS

Conducting (hour lesson)	\$ 10
Composition and Orchestration	\$ 4, \$ 5
Counterpoint and Fugue	\$ 3, \$ 4
Harmonic and Formal Analysis	\$ 3
Harmony	\$ 2, \$ 3
Solfeggio	\$ 1.50, \$ 2
Voice Culture	\$ 2, \$ 3, \$ 5
Coaching	\$ 5
Pianoforte	\$ 2, \$ 3, \$ 4
Organ	\$ 3
Harp	\$ 5
Flute and Piccolo	\$ 2, \$ 3
Oboe and English Horn	\$ 2, \$ 3
Clarinet	\$ 2, \$ 3
Bassoon	\$ 3
Saxophone	\$ 2
Horn	\$ 3
Trumpet	\$ 2, \$ 3
Trombone	\$ 2, \$ 3
Percussion	\$ 2
Violin	\$ 2, \$ 3, \$ 4
Viola	\$ 2, \$ 3
Violoncello	\$ 2, \$ 3, \$ 4
Contrabass	\$ 2, \$ 3
History of Music	\$ 3
Dramatic Art	\$ 2
Languages (French, German, Italian)	\$ 2

CLASSES

Harmonic and Formal Analysis	\$ 30	per half year
Harmony	\$ 30	" " "
Solfeggio (Grade I)	\$ 20	" " "
" (Grades II and III)	\$ 30	" " "
Ensemble for Stringed Instruments	\$ 7.50	" " "
History of Music	\$ 15	" " "
Dramatic Art	\$ 20	" " "
Grand Opera	\$ 22.50	" " "
Languages (French, German, Italian)	\$ 20	" " "

CLASSES FREE FOR CONSERVATORY STUDENTS

Orchestral Training Choral Training
Musical Terminology and Musicography

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